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New England School of Art and Design

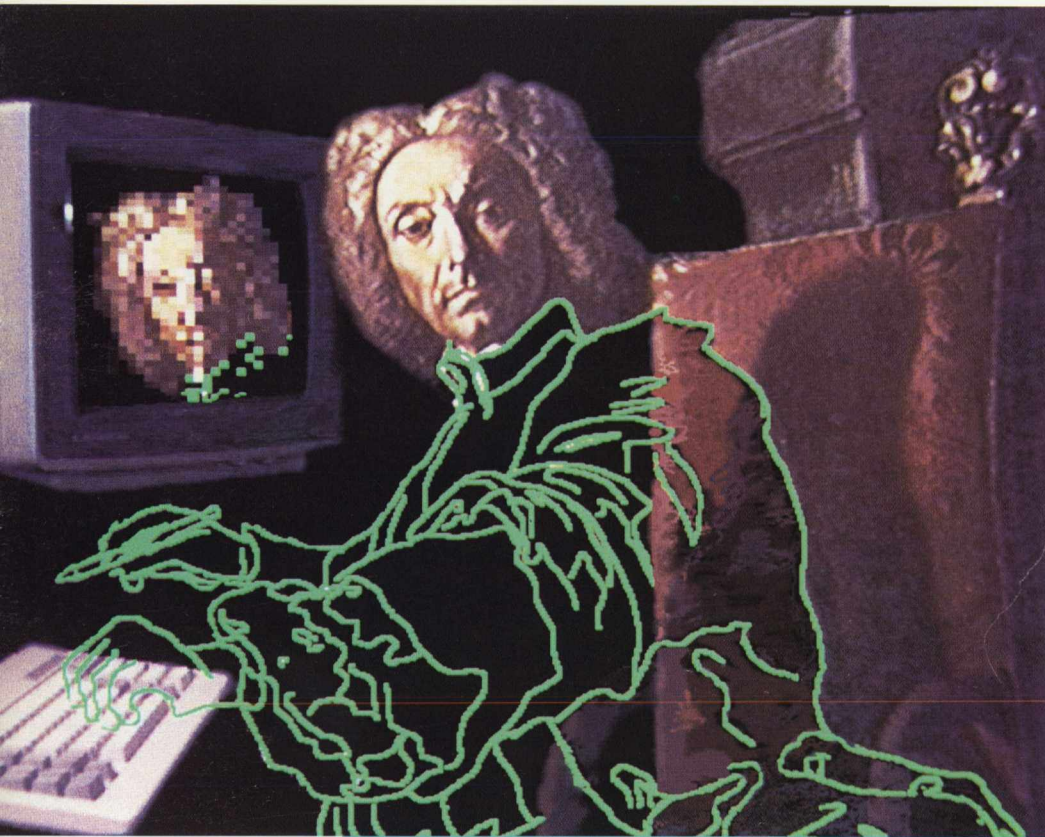
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THE
NEW ENGLAND
SCHOOL OF ART
& DESIGN

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Spring

EVENING
CATALOGUE

A D J U N C T P R O G R A M



finishes, 2D design for fabrics and wall-coverings, drafting and rendering. The Graphic Design Department includes basic courses in production, typography and reprographics. More advanced courses in publication design, graphic design studio and TV production techniques are also available. A cross-section of Foundation courses (in drawing, design, color, painting, perspective) continues to be offered as do Fine Arts courses in silkscreen, the portrait, life drawing and experimental drawing. Courses in airbrush, fashion illustration, cartooning, and writing and illustrating children's books round out this Spring's offerings.

About the Catalogue

This catalogue was designed by Jean Hammond, NESA/D '82. In addition to running her own design business, Jean teaches publication design and serves as Co-Chairperson of our Department of Graphic Design.

The computer-generated image which appears on the cover is the work of Steve Gildea. Steve teaches computer graphics and is Co-Chairperson of the Foundation Department. He produced the cover image on one of the School's personal computers equipped with a TARGA 16 graphics adapter and output it to a film recorder.

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Spring 1988 Highlights

The computer graphics and computer aided drafting courses, first introduced into the Adjunct Program in the 1987 Summer Division, proved to be very successful. We will again be offering these courses and look forward to further expansion in this area as we have recently acquired additional computers and software. The School is now open on Saturdays from 10:00 a.m. to 4:00 p.m. in order to make our computer labs and other facilities more accessible. An expanded selection of Interior Design courses is being offered this Spring with courses in materials, lighting, trompe l'oeil

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GENERAL INFORMATION

The Evening Division

The Evening Division consists of two ten-week semesters per school year, with the Fall Semester beginning in early October and the Spring semester beginning in early March. Evening Division offerings include: 1) Basic and introductory courses designed to give students background and experience with which to test their abilities and interests. 2) Selected Major Department courses drawn directly from the Diploma Programs. 3) Specialized professional-level courses aimed at persons already employed in art and design related fields. Evening Division classes are generally held between 6:00 p.m. and 9:00 p.m. with most courses meeting once per week. Students may enter in either the Fall or Spring semesters.

Spring 1988 Calendar

Registration Period: January 11 – March 3
Payment Deadline: February 24
Classes Begin: Feb. 29, March 1, 2 and 3
Classes End: May 3, 4, 5 and 9
Please Note: The School will be closed on Monday, April 18 (Patriots Day)

The Adjunct Programs

It is the purpose of the Adjunct Programs (Evening and Summer Divisions) to make a selection of course offerings accessible to students who are unavailable for or unprepared for Day Program Study. Thus the Evening and Summer Divisions include opportunities for beginners, for persons investigating new career directions, for students with previous art background, and for those with professional experience. Students in these programs are considered Adjunct Students, not Diploma Candidates, and are not eligible to earn a Diploma while enrolled as Adjunct Students.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with NESAD Diploma Programs (courses and faculty are generally drawn from Day Programs) and credits

earned as an Adjunct Student may subsequently be transferred to the Diploma Programs. Adjunct Students take Evening and Summer Division courses for credit, but credits earned may not be applied toward Requirements for Graduation until such time as the student has been accepted as a Diploma Candidate. Adjunct Students may apply to the Admissions Committee for recognition as Diploma Candidates and, if accepted, all credits earned as an Adjunct Student may be applied toward Requirements for Graduation. Please consult the current General Catalogue for details regarding both full and part-time Diploma Programs.

The School

The New England School of Art & Design was founded in 1923 as New England School of Art and for over sixty years has provided educational opportunities for students seeking to enter the professional world of art and design. The School offers Diploma Programs in Graphic Design, Interior/Environmental Design, Fashion Illustration and Fine Arts. Located at 28 Newbury Street in Boston's Back Bay section, the School is in the heart of the city's art gallery and design studio center and is easily accessible from almost anywhere in the greater Boston area.

The New England School of Art & Design is a non-profit educational institution incorporated under Chapter 180 of the General Laws of the Commonwealth of Massachusetts and is recognized by the Internal Revenue Service as a tax exempt organization under section 501(c)(3) of the Internal Revenue Code.

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts, Department of Education.

The School is an Accredited Member, National Association of Trade and Technical Schools.

The Interior/Environmental Design Program of The New England School of Art & Design is accredited as a three year

professional program by the Foundation for Interior Design Education Research (FIDER), a specialized accrediting body recognized by the Council on Post-Secondary Education and the U.S. Department of Education.

The New England School of Art & Design admits students of any race, color, sex, creed, national and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, color, sex, creed, national and ethnic origin in the administration of its educational policies, admissions policies, scholarships and loan programs, and other School administered programs.

Course/Class Cancellation

The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will be made.

National and State holidays on which classes will not be held are listed under *Spring 1988 Calendar* above. In the case of cancellations due to instructor illness



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the School will attempt to notify students as far in advance as possible. Cancellations due to inclement weather will be announced on the following radio stations: WHDH, WBZ, WRKO, WEEI. Cancelled classes will be made up within 30 days of the scheduled end of the semester.

Changes

This catalogue does not constitute a contractual agreement. The New England School of Art & Design reserves the right, with the approval of the Commonwealth of Massachusetts, Department of Education, to change any program, department, course, policy and the personnel of the faculty at its discretion. The School has no responsibility for loss or damage to student work, supplies or other personal property.



REGISTRATION INFORMATION

Eligibility

Candidates for admission must be high school graduates or possess the equivalent of a high school education. Exceptions to this rule may be made for applicants of unusual motivation or ability at the discretion of the Admissions Committee.

Application

All persons applying for Admission to the Evening or Summer Divisions are required to complete an Adjunct Program Application Form (included in this catalogue) and submit it to the School for each semester of enrollment. There is no application fee for the Adjunct Programs.

Interview

All persons making initial application to the Adjunct Programs are required to schedule an interview with a member of the Admissions Committee. Previously enrolled students in good standing are not required to schedule an interview. Please call the School at 536-0383 for an appointment. The primary purpose of the interview is to make sure that a particular course is appropriate for the specific needs and backgrounds of individual applicants. Thus during the interview the applicant will be given the opportunity to explain his/her goals and objectives and the Admissions Officer will attempt to clarify the content and format of the courses being considered by the applicant. Where indicated in the course descriptions, a portfolio of original artwork relevant to the course or courses for which application has been made must be presented at the time of the interview. No portfolio is required unless so indicated in the course description.

Acceptance

Adjunct Program applicants will be accepted in a course or courses following: 1) Completion of the *Application* and *Interview* requirements specified above, and 2) Notification of acceptance by an Admissions Officer, usually at the time of the interview. Previously enrolled students in good standing are automatically accepted for subsequent Adjunct Program semesters.

Registration/Registration Fee

Accepted applicants wishing to register for courses in the Adjunct Programs are required to submit a completed Adjunct Program Registration Form together with the \$20 Registration Fee for each semester of enrollment. Newly accepted Adjunct Program applicants will receive a Registration Form following notification of acceptance. Previously enrolled students in good standing will receive a Registration Form following submission of the Application Form.

The Registration Fee is payable each semester at the time of registration and students will not be registered for courses until such time as the Registration Form has been submitted and the Registration Fee paid. The Registration Fee is in addition to tuition charges, but is refundable at any time prior to matriculation. Following matriculation it is not refundable.

Students may register for courses anytime within 60 days of the beginning date of classes. Registrations may be accepted during the first week of each semester for those courses not already filled.



ACADEMIC POLICIES

Credits

In the case of studio courses a credit is defined as a total of 30 clock hours of class time. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code. In the case of academic courses (i.e. those with the letter 'A' following the course code) a credit is defined as a total of 15 clock hours of class time.

Grades

Students will receive a transcript of grades following the completion of each semester of the Evening or Summer Divisions. Grades issued are as follows: A (Outstanding), B (Above Average), C (Average), D (Poor), F (Failure), W (Withdrew), WF (Withdrew Failing), INC (Incomplete). Letter grades of A, B, C, D, and F carry numerical values of 4, 3, 2, 1 and 0 respectively. A '+' notation will add 0.3 to the numerical value of a letter grade (e.g. B+ equals 3.3) and a '-' notation will similarly subtract 0.3 (e.g. B- equals 2.7). Students withdrawing from a course or courses within the first 50% of a semester will receive a grade of W (Withdrew). Students withdrawing from a course or courses after 50% of a semester may receive a grade of W or WF (Withdrew Failing) depending on the student's standing at the time of withdrawal. In cases where a student is unable to complete course requirements on time due to illness or emergency, a grade of INC (Incomplete) may be issued. All incompletes must be made up within 30 days of the last scheduled class.

Attendance

Attendance is the student's responsibility and will be considered a factor in determining final standing. Students with three or more absences from any one course in a single semester may be placed on Probation and students with five or more absences from any one course in a single semester will automatically be considered to have failed the course in question. Since

Enrollment/Enrollment Contract

Accepted Adjunct Program students will be enrolled in a course or courses following: 1) Completion of the *Registration* procedures specified above, and 2) Submission to the School of a signed Adjunct Program Enrollment Contract.

All Adjunct Program students will receive a copy of the Adjunct Program Enrollment Contract at the time of acceptance, prior to paying any tuition or fees. The Enrollment Contract specifies in detail all terms, conditions, requirements and charges involved in enrollment in the Adjunct Programs of The New England School of Art & Design. All students (joined by parent or guardian if they are not of legal age) are required to read and sign the Adjunct Program Enrollment Contract prior to matriculation.

Matriculation

Students who attend any class or classes are considered to have matriculated. Students may not attend classes until they have completed the procedures outlined above under *Application*, *Registration* and *Enrollment*, and until they have paid all tuition and fees due for the semester.

this policy represents the absolute minimum acceptable attendance standard and since it often falls short of what is realistically appropriate for a particular course, individual instructors are permitted to apply more stringent attendance requirements to their individual courses, provided they have so notified their students and the Administration in advance. Students arriving one half hour or more after the scheduled beginning of a class will be marked absent.

Student Responsibility

Students are responsible for their own progress through the School and will be held responsible for completing course, departmental and School requirements, and for monitoring their own progress toward completion of such requirements. In addition, all students are responsible for knowing and adhering to currently published requirements, regulations and policies. On request students may obtain information and counsel relative to their progress and status from faculty, Departmental Chairpersons, or members of the Administration.

FINANCIAL INFORMATION

Tuition

Tuition charges for individual courses are specified in the course descriptions and are based on the following rates: Studio courses: \$264 per credit. Academic courses: \$198 per credit. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code.

Payment/Payment Deadline

Tuition and fees for a semester are due on or before the Payment Deadline of the semester for which the student is enrolling. Please make all payments in the form of *check or money order*, payable to: The New England School of Art & Design. VISA and Mastercard are also acceptable forms of payment. *No student will be permitted to attend classes until tuition and fees have been paid in full.*

The Payment Deadline for the Spring 1988 Evening Division is February 24, 1988. Students who fail to make full payment on or before this date will be subject to a \$20 Late Payment Charge. Students accepted after the Payment Deadline will be exempted from this provision, but in any event will be required to pay all tuition and fees prior to the first class meeting.

Supplies

Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are \$80 per course. Actual amounts will vary widely according to the course or courses taken, student use and maintenance. The School maintains a small store where art supplies and books commonly used in course assignments may be purchased at a cost which is generally 20% below that of retail art supply stores.

Cancellation

Students may cancel their application, registration or enrollment at any time prior to matriculation (i.e. attendance at any class or classes). Students wishing to cancel must notify the School in writing by Certified Mail of such cancellation. Cancellation will be dated on the day such notice of cancellation is mailed. Students who fail to attend any classes within 15 days of the beginning date of the semester for which they have applied, registered or enrolled will be assumed to have cancelled as of the day immediately preceding the beginning date of the semester. *Notice of cancellation must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, MA 02116.*



Withdrawal

Matriculated students (i.e. students who have attended any class or classes) may withdraw from any program or course at any time following matriculation. Students wishing to withdraw must notify the School in writing by Certified Mail of such withdrawal. Withdrawal will be dated from the last day of actual attendance by the student. Matriculated students who fail to attend any classes for 15 consecutive school days during a semester, and who fail to notify the School in writing of withdrawal, will be assumed to have withdrawn as of the last day of actual attendance and will be subject to a penalty charge of \$25.00. *Notice of withdrawal must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, MA 02116.*

Refunds

Students cancelling or withdrawing will receive refunds of tuition and fees according to the following schedule within 30 days of the receipt of notice of cancellation or withdrawal. Refunds for students withdrawing following matriculation will be calculated on a semester basis (15 weeks of classes for Day Programs; 10 weeks for Adjunct Programs) and attendance time will be computed from the beginning of the semester until the last day of actual attendance by the student.

Registration Fee: The Registration Fee is refundable at any time prior to matriculation. Following matriculation it is not refundable.

Tuition:

- 1) If cancellation occurs within 3 days of signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, all tuition monies paid will be refunded.
- 2) If cancellation occurs more than 3 days after signing the Enrollment Contract and making an initial tuition payment, but

prior to matriculation, the School will retain 5% of the semester tuition or \$100, whichever is less.

- 3) If withdrawal occurs during the first week of classes the School will retain 10% of the semester tuition.
- 4) If withdrawal occurs after the first week of classes, but within the first 25% of the semester, the School will retain 30% of the semester tuition.
- 5) If withdrawal occurs after 25% of the semester, but within the first 50% of the semester, the School will retain 55% of the semester tuition.
- 6) If withdrawal occurs after the first 50% of the semester there will be no refunds.



SPRING 1988 COURSE LISTINGS

Foundation/FineArts

Drawing Foundations I:
Observational Drawing
Experimental Drawing
Introduction to Watercolors
Color I: Principles &
Techniques
Basic Design I:
Visualization & Process
Pictorial Space I:
Perspective
The Portrait
Basic Silkscreen Techniques
Life Drawing: Concepts



Graphic Design

Introduction to
Graphic Design
Typography for the Designer
Rendering with Markers
Basic Graphic Design
Production Techniques
Introduction to
Advertising Design
Publication Design
Photography: Open Studio
Graphic Design Studio
Basic Computer Graphics
TV Broadcast Production
Techniques

Illustration

Introduction to
Fashion Illustration
Cartooning
Writing and Illustrating
Children's Books
Introduction to Airbrush
Intermediate Airbrush
Illustration

Interior Design

Introduction to Interior
Design: Commercial
Introduction to Interior
Design: Residential
Lighting: Theory,
Application & Design I
2D Design for Fabrics
and Wallcoverings

Contract Drafting I: Basic
Contract Drafting II:
Intermediate
Architectural Rendering I:
Freehand Drawing
Tromp l'Oeil Finishes
and Painted Objects
Materials for the
Interior Designer I
Basic AutoCAD





DRAWING FOUNDATIONS I: OBSERVATIONAL DRAWING

Gabrielle Barzaghi School of the Museum of Fine Arts

This is a basic drawing course which will focus on the process of drawing from an observed situation—that is, making drawings of something that is seen, be it an object, a still-life or an environment. This course will approach drawing from a point of view which will emphasize accurately recording that which is observed and will introduce students to the concepts and procedures necessary for generating such drawings. Assignments and exercises will be aimed at developing three basic abilities: 1) Perceptual acuity—the ability to see accurately. 2) Motor control skills—the ability to get the hand (with the pencil) to

go where you want it to. 3) Tool use and handling—the ability to use drawing tools proficiently and comfortably. The development and coordination of these three basic abilities will enable the student to generate drawings that correspond accurately with the observed world. That is the primary objective of the course. *Please be prepared to purchase specific supplies at the first class meeting.*

EB02 2 credits \$528 tuition

Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 6:00 to 9:00 p.m.
Begins Monday, February 29

EXPERIMENTAL DRAWING

Robert Ganong MFA, BFA, Boston University

This course is designed for students who want to develop their drawing skills and gain confidence and flexibility in their ability to produce personal aesthetic statements. Exposure to new drawing concepts will be between two areas of concentration: applying the traditional methods of gesture, contour and modeling to contemporary mannerisms of distortion, exaggeration and abstraction; examining the abstract possibilities of the grid, collage, and the use of large scale imagery. Materials will include charcoal, oil pastel, chalk and tempera. Individual and group critiques will be given for both the intermediate and the more advanced student. *A portfolio demonstrating prior drawing experience is required for entry to this course.*

EF08 1 credit \$264 tuition

Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, March 3

INTRODUCTION TO WATERCOLOR

Bill Maynard Co-Chairperson, Department of Fine Arts / School of the Museum of Fine Arts / Massachusetts College of Art

An introduction to painting with watercolors, this course will deal with proper use of materials, brush strokes, color mixing (beginning with a limited palette), and the rendering of basic three-dimensional forms in space. In addition, the course will emphasize sound composition and design through still-life problems. The objective of this course is to help students to develop the ability to create their own designs with confidence. Students with previous experience in watercolor painting are also welcome to participate in this course. Such students will be encouraged to work on their ideas with individual help from the instructor.

EB24 1 credit \$264 tuition

Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, March 1

Founda

COLOR: PRINCIPLES & TECHNIQUES I

Michael Brodeur MFA, Boston University /
BFA, University of New Hampshire

The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium. We will approach the study of color through the medium of paint. In this way the student can create and modify the range of hue, value and color strength, and apply this experience directly to any other color medium. For this reason a large segment of this color course is given to mastering color/paint mixing and paint application. Other areas of study include: color 'chords' based on the geometry of the color circle; mixing near grey tones from complements; harmony of analogous colors; color gradation; temperature contrast as a means of suggesting space, light and shadow; the effect which context has on color perception. The student's response through outside homework is of primary importance and will be reviewed in terms of the degree of comprehension and involvement, as well as excellence in craft and presentation.

EB30 1 credit \$264 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, March 1

BASIC DESIGN I: VISUALIZATION & PROCESS

John Tricomi MFA, University of
Tennessee / BFA, Massachusetts
College of Art

The ultimate goal of this course is to develop on the part of the student an understanding of and basic proficiency in the logic and structure of two-dimensional organization. All visual communications consist of the various elements of the visual language (i.e. line, value, shape, texture, color, etc.) and to form an effective communication the divergent elements must be successfully combined in a



unified whole. This course will introduce the student to the constituent elements of this language and will provide the principles of organization by means of which the student can successfully create unified and exciting visual statements. Exercises and outside assignments enable the student to handle the variables involved. Emphasis will be placed on the "designing process" and various visualization techniques utilized in the development of solutions to problems of visual communications. In addition, basic tools, media and technical skills necessary for effective visual communication will be introduced.

EB34 2 credits \$528 tuition
Two 3 hr. meetings per week for 10 weeks
Monday and Wednesday 6:00 to 9:00 p.m.
Begins Monday, February 29

PICTORIAL SPACE I: PERSPECTIVE

Ross Horrocks MFA, Boston University /
BFA, University of California at Santa Cruz

This course will introduce the principles and practices of perspective and explore the relationship that these concepts have to the development of images from imagination, observation and plans. Subjects covered will include: one and two point systems; grids; compound forms; ellipses; cylindrical volumes; shadow projections. Both freehand and mechanical processes will be covered in the development of images where the student's primary concern is the effective control of the illusion of space. *Perspective Drawing Workbook* by Charles A. O'Connor Jr. will be used as the primary text.

EB40 1 credit \$264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday February 29

Monday

Drawing Foundations I
Basic Design I
Pict. Space I: Perspective

Tuesday

Life Drawing: Concepts
Intro. to Watercolor
Color: Princ. & Tech.
Basic Silkscreen Tech.

Wednesday

Drawing Foundations I
Basic Design I
The Portrait

THE PORTRAIT

Audrey Goldstein BFA, Tufts University / School of the Museum of Fine Arts

The portrait has long been a universal and powerful means of expression in the visual arts. While techniques of portrait painting have changed over time, the impact and the sense of immediacy created by the portrait image remain as powerful as ever. Beginning with a thorough study of skeletal and muscular anatomy of the face and upper torso, the class will progress to drawing and painting directly from life. Students will be encouraged to develop their own personal vision while carefully developing technical skills. A critical examination of the work of masters from the past to the present will be an ongoing part of this course. Materials to be used will include pencils, pastels and acrylic paints. Watercolors and oil paints are optional. *Some prior drawing experience is required for entry to this course.*

EF32 1 credit \$264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, March 2

BASIC SILKSCREEN TECHNIQUES

Christine Hardiman Free-lance Graphic Designer / The New England School of Art & Design

Silkscreen is a highly adaptable medium which is especially suitable when reproductions are needed quickly and inexpensively. *Basic Silkscreen Techniques* is an in-depth introductory course which will familiarize students with a wide variety of silkscreen techniques appropriate for such diverse applications as posters, greeting cards and creative prints. The course will also deal with touche and glue, paper stencils and cut film stencils. Emphasis will be placed on the practical application of these techniques and students will learn

through the actual execution of their own areas of interest. Basic materials (frame, silk, background) will be supplied for in-class use. Additional materials (ink, stencils, etc.) are the student's responsibility.

EF50 1 credit \$264 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, March 1

LIFE DRAWING: CONCEPTS

Ross Horrocks MFA, Boston University / BA, University of California at Santa Cruz

An introductory/intermediate course in drawing the human figure which seeks to develop in the student an understanding of form through observation of the life

model and the use of basic drawing skills. Working from the model, the class will explore such basics as gesture, anatomy and surface planes; proportions and foreshortening; positive/negative space and shape relationships; composition and picture design. Media to be used include charcoal and pencil with the option to explore other media as the student or class progresses. In addition to drawing each session, there will be demonstrations, reviews of master drawings, individual and group critiques, and much individual attention. *Some prior drawing experience is required for entry to this course.*

EF64 1 credit \$264 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, March 1



Thursday

Experimental Drawing

e Arts

INTRODUCTION TO GRAPHIC DESIGN

Steve Lyons Graphic Design Consultant / Art Director / BFA Virginia Commonwealth University

This course is designed to offer students a broad overview of the various aspects of the graphic design field and the work of the professional graphic designer. The class will explore basic concepts, design processes, and techniques of graphic design through a series of lectures, design problems, and discussions. Included will be introductions to typography, layout design, mechanicals and printing processes. Design assignments will be structured to suit the student's level of experience and areas of interest. The basic goal of this course is to provide the student with a background sufficient to allow him or her to make an intelligent, informed decision about whether or not to pursue graphic design as a career. Those students interested more specifically in production processes (as opposed to design) should see *Basic Graphic Design Production Techniques (G42)* elsewhere in this catalogue.

EG02 1 credit \$264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, February 29



TYPOGRAPHY FOR THE DESIGNER

Margery Stegman Principal, Stegman Design / BA, American University

Recommended for designers and others who work with type, this course will take students from the basics of typography through to typographic design while emphasizing practical applications. Type terminology, typeface classification, copy-fitting, preparing copy for the typesetter, and current typesetting trends are major topics which will be covered. Students will learn to match type styles and formats to specific jobs and will develop an awareness of the various options which are available. In addition, the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typesetter. Examples of type use from current design and advertising sources will be examined and critiqued in terms of type effectiveness.

EG10 1 credit \$264 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, March 1

RENDERING WITH MARKERS

Jon Pieslak Graphic Designer, Nason Design / New England School of Art / Art Institute of Boston

This course offers basic instruction in the proper use and technique of rendering with black and white and colored felt-tip markers as applied strictly to advertising layout and design. The objective of this course is to instruct students in how to quickly and effectively render illustration, photography and lettering for layouts and comprehensives. Recommended for students with basic knowledge of drawing, perspective and color.

EG36 1 credit \$264 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, March 3

Graphic

BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES

Christine Hardiman Free-lance Graphic Designer / The New England School of Art & Design

An introduction to the methods, tools and techniques used by the Graphic Designer to bring artwork to final printed form. The course will develop a basic understanding of offset printing, paste-ups, typography, papers, inks, etc. as they relate to the preparation of artwork for printing and reproduction. It is the objective of the course to expose students to the enormous range of possibilities available to the Graphic Designer and to help them to understand the necessary limitations imposed by the processes used. Since this course will emphasize production processes as opposed to aesthetics, no previous design background is required.

EG42 1 credit \$264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, March 2

INTRODUCTION TO ADVERTISING DESIGN

Lisa Morrill Free-lance Art Director / BFA, Massachusetts College of Art

This course is designed for students who wish to explore advertising art direction. Problems will cover newspaper, magazine, outdoor/transit and broadcast media. Primary emphasis will be on concept development; secondary emphasis on layout techniques, type identification and proper use of drawing board materials (t-square, ruler, markers, pencils, etc.). Students will also be informed about subcontractors—the printers, illustrators, photographers and mechanical artists who collaborate with the advertising art director to produce the finished piece.

EG44 1 credit \$264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, March 2

PUBLICATION DESIGN

John Goodwin Art Director, Weingarten Publications / The New England School of Art & Design

This course is designed to give graphic designers and others who have a basic knowledge of typography and production an opportunity to explore the special problems and challenges of publication design. Page layout, typography, and format and style for trade and consumer magazines will be examined. Major areas of study will include: the use of grids; typography and type formats; elements of typical magazine formats (contents,

departments, features, news, editorials, etc.); design elements (borders, rules, color, use of white space, photography and illustration, etc.). As a final project each student will redesign an existing publication. *Since this course assumes a working knowledge of typography and production processes, students should have prior background or experience in these areas.*

EG45 1 credit \$264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, February 29



Design



TV BROADCAST PRODUCTION TECHNIQUES

Larry Santaw President, Santaw & Company / Design Programmer, Robert Gilmore Productions

In order to communicate in any language an artist must first know the vocabulary, grammar, syntax and slang of that language. Television broadcast production has generated its own language. This course will study that language and the technical, legal and marketing forces that shape it. The aim of the course is to produce artists who can clearly and accurately express their ideas for television productions so that they get what they want on screen. This course is less concerned with concept than with the effective execution of that concept in the medium of television. Recommended for art directors or advertising professionals who need to comprehend the television production process.

EG99 1 credit \$264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, February 29

PHOTOGRAPHY: OPEN STUDIO

Linda White Photographer / BFA, The School of Visual Arts

This course is appropriate for those with a strong interest in black and white photography who wish to further explore the medium in a studio situation that will enable them to pursue areas of personal interest at their own level of experience. The instructor will conduct daily individual critiques and will be available for questions and answers pertaining to both the technical and aesthetic aspects of photography. *Completion of Basic Photography or equivalent experience is required for entry to this course.*

EG62 1 credit \$264 tuition
Ten 3 hour meetings
Saturday 10:00 a.m. to 1:00 p.m.
Begins Saturday, March 5

GRAPHIC DESIGN STUDIO

Pamela Sullivan Free-lance Art Director / The Art Institute of Boston

This graphic design studio course will examine graphic design problems in terms of creative solutions as well as from a practical standpoint. The process of doing roughs and comprehensives will be emphasized. Consideration will be given to the realities of working within limitations such as budgetary constraints, printing capabilities and the client's needs. This is *not* an introductory level course—its purpose is to build on and refine the design process with an eye toward creating a successful printed solution. *A portfolio demonstrating some knowledge of design tools and techniques such as photostating, marker renderings and type-comping is required for entry to this course.*

EG74 1 credit \$264 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, March 1

Monday

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Intro. to Graphic Design
Publication Design
TV Broadcast Production



BASIC COMPUTER GRAPHICS

Gregory Garvey Computer Graphics Consultant / MS, Massachusetts Institute of Technology / MFA, BS, University of Wisconsin

Artists and designers interested in getting involved with the computer as a medium will find this hands-on course very beneficial. The first day of class provides the opportunity to draw and paint with the computer. Thereafter students will learn the basics of computer manipulation including the processes of image storage and reproduction. Toward the creation of computer imagery, functions covered will include: color mixing, airbrushing, pattern creation, video frame capture, tinting,

blending, brush creation, geometric shape creation, use of type, and some special effects such as fractals and pixilation. Assignments will be given to encourage the use of the computer as a medium for design, illustration and fine art. Class time will be devoted to the introduction of new material, the critique of homework, the discussion of new problems, and the practice of new commands on the computers. Upon successful completion of the course assignments, student portfolios will include dot matrix printouts as well as photographic prints and slides produced on the School's film recorder. The New England School of Art & Design uses IBM PC compatible computers equipped with AT&T TARGA 16 graphic adapters which

can produce images with up to 32,000 simultaneous colors. *In addition to class time, persons taking this course should expect to spend 2 to 3 hours per week on the School's computers. Enrollment will be limited to 6 persons per class section.*

EG86 1.5 credits \$396 tuition
Ten 3 hour meetings

Section A: Wednesday 5:30 to 8:30 p.m.
Begins Wednesday, March 2

Section B: Thursday 5:30 to 8:30 p.m.
Begins Thursday, March 3

Tuesday

Typography for the Designer
Graphic Design Studio

Wednesday

Basic Production Tech.
Computer Graphics (A)
Intro. to Advertising Design

Thursday

Rendering with Markers
Computer Graphics (B)

Saturday

Photography Studio

INTRODUCTION TO FASHION ILLUSTRATION

Frank Raneo Free-lance Fashion Illustrator / Chairman, Department of Fashion Illustration / New England School of Art

Designed for those who wish to explore the field of fashion drawing, this course will emphasize the development of drawing skills as they relate to the special requirements of the field. Particular attention will be paid to developing a practical, working knowledge of the human figure—its proportions, typical poses and techniques for illustrating them. Exercises in fabric rendering will explore techniques for rendering textures (e.g. cotton, wool, leather, velvet, fur, etc.) and patterns (e.g. stripes, floral prints, plaids, paisley, etc.). Where appropriate, illustration techniques for fashion related products and accessories such as handbags, jewelry, shoes and cosmetics will also be dealt with. The course will consider both male and female figures and most beginning work will be done in black and white. Basic materials needed are a layout pad (12" x 16" or larger), 2B and 4H pencils, erasers and a ruler. *A portfolio demonstrating drawing background and ability is required for this course.*

EI10 1 credit \$264 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, March 3



CARTOONING

David Omar White Author/Illustrator/
Cartoonist

This course will explore many elements of cartooning including character development and drawing; basic figure animation; the anatomy of a joke; caricature and distortion. Students will learn by studying and analyzing the work of cartoonists past and present and by creating their own cartoons. Each week the class will focus on a particular type of cartoon such as:

caricature; animated cartoons; political cartoons; one and multi-paneled gag cartoons; and distortion for non-humorous purposes such as adventure cartoons and illustration. There will be weekly lectures, discussions and assignments based on each of the cartoon types. *A portfolio demonstrating basic drawing ability is required for entry to this course.*

EG22 1 credit \$264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, February 29

Illustra



INTERMEDIATE AIRBRUSH ILLUSTRATION

Ted Fillios Free-lance Airbrush Artist

This course will concentrate on developing the skills and techniques necessary to produce complex airbrush renderings. A working knowledge of the airbrush, including the use of frisket, raised mask and freehand manipulation is required for entry to this course. Based on previous experience with the airbrush, students will create projects that broaden their range of skills in a specific application of the airbrush (i.e. illustration, photo-retouching, fabric painting, etc.). The techniques needed to complete these projects will be taught step-by-step on an individual basis. Mixing media in airbrush rendering, as well as the variety of materials available for the airbrush will also be explored. *Prerequisite: Introduction to Airbrush (G82) or equivalent experience.*

EG83 1 credit \$264 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, March 3

WRITING AND ILLUSTRATING CHILDREN'S BOOKS

David Omar White Author/Illustrator/
Cartoonist

The goal of this course is to teach writers/illustrators how to produce a "dummy" (mock-up) of a children's book suitable for presentation to a publisher. Through lecture, discussion and demonstration students will study the history of children's books and will examine the structure and process involved in producing them. Each student will be encouraged to write a story and produce one finished illustration for that story during the course of the semester. It is not required that applicants to this course have both writing and illustrating experience; however, it is strongly suggested that they have at least one of those skills.

EG31 1 credit \$264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, March 2

INTRODUCTION TO AIRBRUSH

Ted Fillios Free-lance Airbrush Artist

The airbrush is a tool that permits the artist to render subtle tonal gradations which are extremely difficult to achieve through any other process. Applications include illustration, photo-retouching, architectural rendering, fine art, toys, textile design and ceramics. This course will include airbrush rendering in both transparent and opaque media, freehand and stencil (frisket) techniques, and the cleaning, maintenance and repair of the airbrush. The class will advance from basic exercises to complex illustration techniques. The School will provide the necessary compressor unit and hoses, but students are responsible for supplying their individual airbrushes. A list of additional materials will be supplied at the first class meeting and students will also be responsible for these materials.

EG82 1 credit \$264 tuition
Ten 3 hour meetings
Tuesday 6:00 to 9:00 p.m.
Begins Tuesday, March 1

Monday

Cartooning

Tuesday

Intro. to Airbrush

Wednesday

Illustrating Children's Books

Thursday

Intermediate Airbrush
Intro. to Fashion Illustration

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tion

INTRODUCTION TO INTERIOR DESIGN: COMMERCIAL

Anne Noble Project Director, Griswold Heckel & Kelly / The New England School of Art & Design / BA, Mercy College

An intensive introduction to the profession of Interior Design, with emphasis on contract/commercial work, which seeks to encourage creative thinking about the functional and aesthetic aspects of commercial interior spaces. Classes will focus on active, participatory discussion of student work. Through a series of lectures, discussions and problems, students will learn the use and application of the creative process and the basic principles of design. Problems presented to the class will include the redesign of an existing space for a function other than its current one, and the overall design of a complete space, including concept, space planning, color, furniture and fixtures. Part of the goal of the course is to teach students to overcome their subjective assumptions and preconceptions, to lead them to plan space effectively and functionally. Throughout the course students will be encouraged to approach problems as would the professional designer.

EE10 1 credit \$264 tuition
Ten 3 hour meetings
Wednesday 5:30 to 8:30 p.m.
Begins Wednesday, March 2

INTRODUCTION TO INTERIOR DESIGN: RESIDENTIAL

Michael Valvo Michael Valvo Design / The New England School of Art & Design

An introduction to the profession of Interior Design with emphasis on residential design and decoration. Through a series of lectures, discussions and assignments students will learn the use and application of the creative process and basic principles of design as they relate to current trends in residential design. The course will consider the analysis of client needs; the designer-client relationship; function, style, color; lighting; space planning; furniture and materials; as well as

methods of presentation. Students will be responsible for two design projects: the conversion of an existing space for a use other than its current one, and the design of a complete space. Part of the goal of this course is to teach students to overcome their subjective assumptions and preconceptions, to teach them to plan residential spaces creatively and effectively.

EE11 1 credit \$264 tuition
Ten 3 hour meetings
Thursday 6:00 to 9:00 p.m.
Begins Thursday, March 3



Interior/



2D DESIGN FOR FABRICS AND WALLCOVERINGS

Monica Dietrich Principal, Monica Dietrich
Designs / MFA, Pratt Institute /
BS, Kutztown State College

This course will examine the fundamentals of two-dimensional design as they apply to designing for fabrics, wallcoverings and related products. The study and discussion of pattern design, repeat fundamentals and production printing methods will be combined with assignments involving the actual creation and execution of original designs. In addition the course will address related business concerns such as targetting manufacturers and consumers, free-lance vs. corporate environments, and portfolio presentation.

EE54 1 credit \$264 tuition
Ten 3 hour meetings
Monday 6:00 to 9:00 p.m.
Begins Monday, February 29

LIGHTING: THEORY, APPLICATION & DESIGN I

D. Schweppe Principal, Schweppe
Lighting Design / MFA, New York
University School of the Arts /
BA, St. Lawrence University

An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art and the application of lighting into

interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.

EE14A 2 credits \$264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, March 2

Environ



ARCHITECTURAL RENDERING I: FREEHAND DRAWING

Instructor to be announced

This course is designed to introduce students of interior/environmental design to fundamental concepts, tools and techniques necessary for visualizing and presenting three-dimensional space. Through a combination of slide-lectures, demonstrations and assignments the class will progress from the rendering of basic architectural elements to more complex compositions involving the use of perspective and the application of color. Included will be lectures on the history and current practice of interior architectural rendering; exercises in delineation techniques; elementary principles of perspective; entourage (texture, figures and background used to add realism to a design drawing); the application of color and essential color theory; reproduction methods and portfolio development. *Prior drawing experience is required for entry to this course and some experience with perspective would be helpful.*

EE44 1 credit \$264 tuition

Ten 3 hour meetings

Monday 6:00 to 9:00 p.m.

Begins Monday, February 29

CONTRACT DRAFTING I: BASIC

Doug MacElroy Project Manager, Albert G. Columbro Interior Design / The New England School of Art & Design / BA, Union College

This course is designed to familiarize students with the basic equipment and concepts of visualizing interior and architectural space in graphic illustrative terms (i.e. plan, elevation and section). The course content aims to provide students with a working knowledge of the processes used to produce a basic set of drawings necessary in planning and designing interior spaces for commercial or residential structures. A list of materials and an explanation of their use will be given at the first class meeting.

EE40 1 credit \$264 tuition

Ten 3 hour meetings

Monday 6:00 to 9:00 p.m.

Begins Monday, February 29

CONTRACT DRAFTING II: INTERMEDIATE

Doug MacElroy Project Manager, Albert G. Columbro Interior Design / The New England School of Art & Design / BA, Union College

A continuation of the studies of *Contract Drafting I: Basic* with an emphasis on increasing sophistication in concepts, techniques and use of tools. In addition to floor plans, elevations and sections, the student will be introduced to production manuals; the problems of electrical, lighting, telephone and furniture requirements; working with typical specifications and finish schedules. *The completion of Contract Drafting I: Basic (E40) or the submission of a portfolio for instructor approval is required for entry to this course.*

EE41 1 credit \$264 tuition

Ten 3 hour meetings

Tuesday 6:00 to 9:00 p.m.

Begins Tuesday, March 1

mental



TROMPE L'OEIL FINISHES AND PAINTED OBJECTS

Linda Brown MAE, Rhode Island School of Design / Diploma, School of the Museum of Fine Arts

This course will explore the different techniques and mediums for the practical application of trompe l'oeil finishes. Through a combination of lecture, demonstration and student participation the class will learn how to simulate wood and marble finishes, and will examine the processes of pickling, gilding, stenciling and vinegar painting. Students will apply these techniques to objects, furniture, walls and painted backdrops used in photography.

EE53 1 credit \$264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, March 2

MATERIALS FOR THE INTERIOR DESIGNER I

Michael Valvo Michael Valvo Design / The New England School of Art & Design

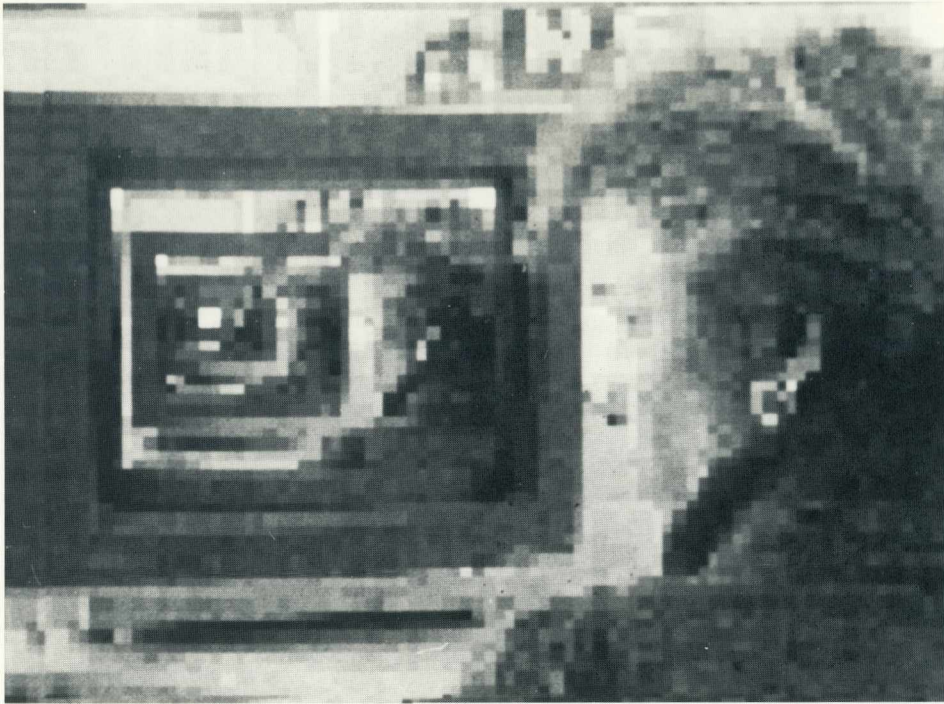
This course will introduce students of interior design to the wide range of finish materials available for use in commercial and residential applications. Through lectures and discussions the class will learn the proper use of materials including the ins and outs of specifying and installation. Students will develop their own folio of materials and resource information

during the course of the semester.

Materials for the Interior Designer I will focus on hard finishes such as flooring, walls, ceilings and millwork. Materials to be studied include wood, stone, glass, gypsum, paint and other related products. Fabrics and carpeting will also be touched upon. There are no prerequisites for this course.

EE64 1 credit \$264 tuition
Ten 3 hour meetings
Wednesday 6:00 to 9:00 p.m.
Begins Wednesday, March 2

Design



Lynda Boardman

BASIC AUTOCAD

Steve Gildea Co-Chairperson, Foundation Department / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

Basic AutoCAD is a course designed to teach basic computer aided drafting skills. Applicants should be familiar with traditional drafting equipment and capable of producing architectural plans and elevations in order that they may concentrate on learning to successfully manipulate the computer. Through a series of assignments related to architectural drafting the course covers the basics of computer operation, drawing and editing skills, the use of layers, text, dimensioning, scaling,

the plotting process and other related skills and concepts. Class sessions will be devoted to covering new material, reviewing homework, going over problems and spending time on the School's computers. By the end of the semester students who have successfully completed the course assignments will have a portfolio of drawings demonstrating basic CAD knowledge and skills. The New England School of Art & Design uses IBM PC compatible computers running *AutoCAD* software

from Autodesk Inc., a well known drafting package used widely in the architecture and design communities. *In addition to class time, persons taking this course will find it necessary to spend approximately 3 hours per week on the School's computers or comparably equipped computers in order to complete assignments. Enrollment is limited to 5 persons per class section.*

EE48 1.5 credits \$396 tuition
Ten 3 hour meetings
Tuesday 5:30 to 8:30 p.m.
Begins Tuesday, March 1

Monday

Contract Drafting I:
Basic
2D Design for Fabrics
and Wallcoverings
Architectural Rendering I

Tuesday

Contract Drafting II:
Intermediate
Basic AutoCAD

Wednesday

Intro. to Interior Design:
Commercial
Materials for the
Interior Designer I
Lighting I
Trompe L'Oeil Finishes

Thursday

Intro. to Interior Design:
Residential



28 Newbury Street
Boston, Massachusetts 02116
Telephone: (617) 536-0383

Adjunct Program Application Form

Personal

Last Name _____
First Name _____ Initial _____
Number and Street _____ City _____
State _____ Zip Code _____
Home Telephone _____ Business Telephone _____
Birth Date _____ Social Security Number _____
Occupation _____ Employer _____

Education

Name of High School _____ Date Graduated _____
Post-Secondary School(s) Attended _____
Dates Attended _____ Major _____
Semesters Completed _____ Credits / Degree Earned _____
Have you previously attended NESA/D? _____ When? _____

Courses

Please list below the course or courses for which you are applying.
Include course titles, codes, credits and sections (where applicable)
as they appear in the catalogue.

Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____

Please Note:

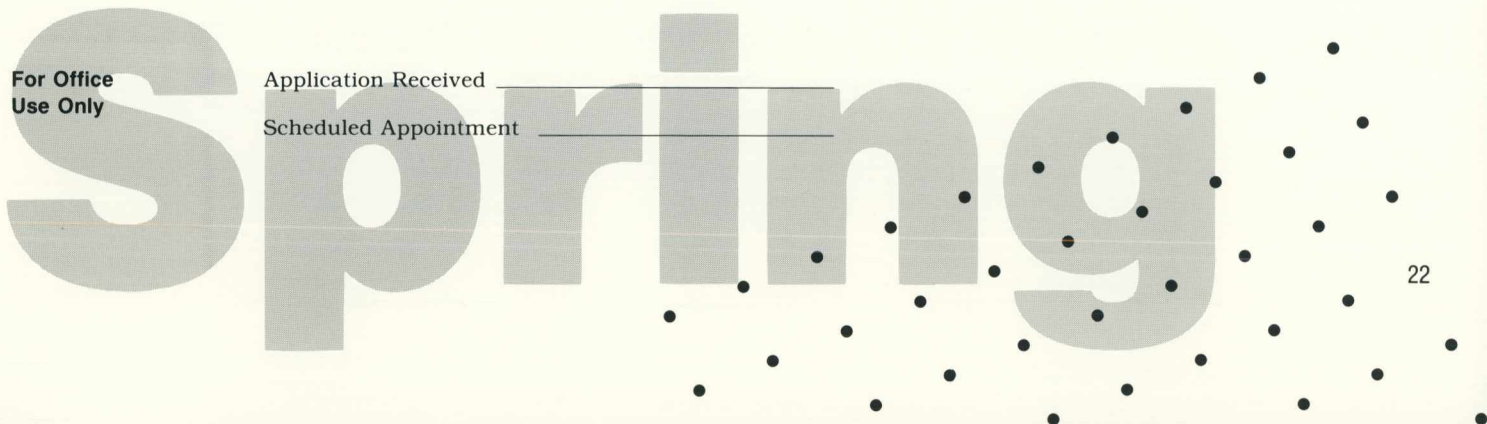
Applicants must follow the procedures detailed in
this catalogue under *Registration Information*.
Applicants may not register for courses until all
required procedures have been completed.

Please return this Application Form to:

Director of Admissions
The New England School of Art & Design
28 Newbury Street
Boston, Massachusetts 02116

For Office
Use Only

Application Received _____
Scheduled Appointment _____



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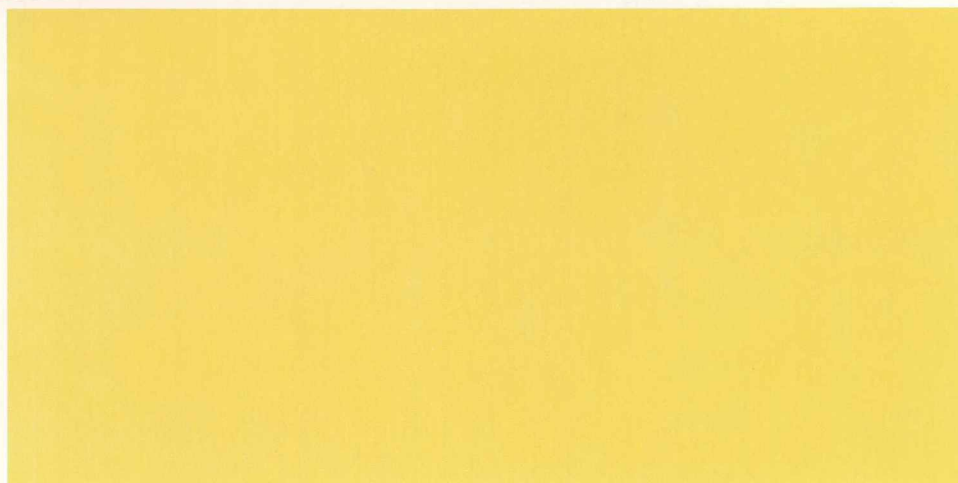
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